

FOREST THEATER OPENING TONIGHT

ON *Exclusive in The Daily Carmelite*
by . . .
PAPER FREDERICK
WINGS O'BRIEN

THE mayors of American cities, who toured France, were called by many of their home-town paper, laughing jackasses. We are advertised by our traveling morons. The political yokel is always vocal. The Hollywood paper says of Mayor Porter, of Los: Had Hizzonner been present when Jesus turned the water into wine, he would probably have hidden himself among the other fishes, shouting with disgust, "I cannot afford to have my picture taken at a drinking party." Americans, cast for cast, have better manners than most nationals, at home or abroad, but our officials are, usually, crooked, and, often, absurd.

g g

SENATOR Smoot, Utah boss, Republican chief, Hoover's close friend, is to be the Pope of Mormonism. He will never be the father of his country, as was Heber C. Kimball, former Mormon head. Heber had forty-five legal wives at one time, and left sixty-five children. Them were the days when men were men. Smoot fears one *strum und drang*.

g g

OLD Ironsides, revolutionary ship, will be towed around to arouse patriotism. Better laden her with meat and potatoes, and distribute them. Flag-toting, doesn't fill bellies.

g g

ESTELLE is now asking only half of Jack's jack. She will have him counted out, in court, otherwise; out a half million dollars. Women have the divine gift of patience—in extracting.

g g

ORATING on Lincoln, the President said Abe was the greatest of Americans. Tombstones! Abe steadily climbed a political ladder from the marsh of heredity and environment. Washington rich, aristocratic, with estates, life, honor, to lose, risked all for sheer patriotism. Franklin was the greatest American, Washington the greatest President. It takes a dedicatory address to bring out the gooeyest hooey from candidates for office.

g g

(Frederick O'Brien's radio hour over KPO every Thursday evening has been changed to seven o'clock.—Ed.)

THE DAILY CARMELITE

VOL. IV NO. 202 CARMEL-BY-THE-SEA: WEDNESDAY, JULY 1, 1931 OFFICIAL PAPER 3c

"Yes, Doctor" Tonight
at the Forest Theater

Carmel's famous Forest Theater opens tonight with Elliot Durham's sensational musical comedy, "Yes, Doctor" as the featured attraction.

The production, which has been in rehearsals for more than two months will continue for four nights, including Saturday, the Fourth of July.

A capacity house is expected for every performance. Never before have tickets sold so fast in advance for a Forest Theater production. Durham's show last year, "Carmel Nights," broke almost all attendance records. This year, with the experience gained last season, Durham has created a production that will become a smashing hit.

Heading the cast will be two professional and experienced troupers. The two are Jack Gribner who has been on the stage and screen for many years and Claire Lee, who has had several successful seasons on the Orepheum circuit.

Constance Heron and Walter Doolittle are juvenile leads. Allen Knight will keep the audience in laughter. Billy McConnell, well known dancer, will be featured in several scenes. Others in the cast include Carl Sandholdt, Robert Parrott, Alex Gibson, Scott Douglass and Guy Curtis.

SUNSET SCHOOL BIDS

Bids on the superstructure of additions to Sunset School were received by the board of trustees Monday night, but in view of the number and diversity of the prices, no contracts were awarded. Two to five bids were received on each of sixteen separate contracts, necessitating detailed study on the part of the board. A public meeting will be announced for an early date at which time awards will be announced.

M. J. Murphy, Inc., appear likely to receive the general contract at a price of \$22,965.00, approximately two thousand dollars under the next bid.

Brosa String Quartette's
Second Recital

By MARY LINDSAY-OLIVER

Another full and enthusiastic house greeted the second concert of the Brosa Quartette last night in the Summer Festival of Music under the direction of Marie Gordon. Mrs. J. B. Casserly, to whose generous sponsorship Carmel is indebted for the engagement of the Quartette, was one of the interested audience, and it had been hoped Mrs. Elizabeth Sprague Coolidge would also be present, but she was not yet well enough to come.

Much as the last concert was appreciated the Quartette this time was perhaps heard to greater advantage—partly on account of the choice of program which offered a still greater variety in contrasts and greater scope to the artists. In the interim I heard the Brahms Quartette (on last night's program) played at Mills, and considered the charm of the Quartette's playing enhanced by the acoustics of the College concert-hall, because it is always a disadvantage to strings to play surrounded by heavy curtains, or to be placed beyond a curtained proscenium. Whatever the conditions, however, the playing of the Brosa Quartette would "come across with authority and distinction, as well

CONTINUED ON LAST PAGE

FROM DAY TO DAY

TONIGHT—Forest Theater opening: "Yes, Doctor," 8:30. Council meeting, 7:30.

THURSDAY—"Karl and Anna," Studio Theatre of the Golden Bough, "first night," 8:30.

FRIDAY—"Yes, Doctor"; "Karl and Anna"; Southern Harmony Four at Deany-Watrous Gallery, 8:30.

SATURDAY—"Karl and Anna"; "Yes, Doctor."

SUNDAY—"Karl and Anna"; Southern Harmony Four.

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July 1, 1931

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DOLORES BAKERY NEAR P. O.

Personalia EDITED BY S. L. H.

Mr. Noel Sullivan arrived yesterday with a party of San Francisco guests to attend the Brosa recital. Mr. Sullivan generously purchased the entire number of season tickets allotted to students and made the seats available without cost, permitting the attendance of a large number of music students who otherwise might not have been able to benefit by the series.

Marie Montana, soprano, who sings in the Denny-Watrous Gallery on Saturday evening, comes with a brilliant reputation from her singing throughout the country. She has appeared as soloist with the New York Philharmonic, three times with the Cleveland Symphony Orchestra, with the Chicago Symphony and American Orchestral Society.

Halldis Stabell, exponent of bodily well-being through posture exercises, returned to Carmel yesterday for her annual summer classes and has reopened her studio on Mission near Twelfth. Since she was last in Carmel, Halldis Stabell has given lecture-courses at the University of California medical students' club, the Berkeley Woman's Club, and more recently a series of lectures in Los Angeles and Pasadena. She will lecture at the Denny-Watrous Gallery next Tuesday evening.

Dr. David Evans, first Rector of All Saints, returned to his home in Palo Alto yesterday after a brief visit in Carmel. Dr. Evans plans to return for Herbert Heron's production of "Midsummer Night's Dream" at the Forest Theater.

Mr. Gordon Armsby entertained with a luncheon party yesterday at Cypress Point Club in honor of Mr. and Mrs. McKim Hollins and Mr. Addison Mizner.

Miss Louise Blaine, of Helena, Montana, niece of James G. Blaine, Republican candidate for President in 1884, is visiting Mrs. Florence L. Hefling at her home on Lincoln street.

Dr. E. B. Working has arrived from Tucson, Arizona, to be associated for several months with Dr. D. T. MacDougal at the Carnegie Laboratory.

Miss Ellen O'Sullivan will have as guests this week Antonio Brosa, leader of the Quartette, and Mrs. Brosa.

Mr. and Mrs. Charles Badgley, Seattle, are in Carmel on their wedding trip.

"KARL AND ANNA"

Curiosity has been aroused concerning the plot of "Karl and Anna," which begins a four-day run at the Studio Theatre of the Golden Bough tomorrow. In translating Leonhard Franck's play from the German, Edward Kuster made only enough copies for production purposes; there are no other English copies of the play as it will be produced this week-end.

Visitors at the dress rehearsal last night were enthusiastic over the realistic set Peter Friedrichsen and Marian Grant Smith have made for the opening scene—a Russian prison camp. The first act gives opportunity for a stirring piece of group character portrayal, and the actors, well-contrasted, showed themselves equal to the requirements of the script.

Tickets for all performances of "Karl and Anna" are available at the booth opposite the post office.

NEGRO ENTERTAINERS HERE THIS WEEK-END

Included in the program to be given by the Southern Harmony Four, negro quartet, at the Denny-Watrous Gallery Friday and Sunday evenings are such favorites as:

In the Evenin' by the Moonlight,
Come On Down South,
Dear Old Georgia,
Let the Church Roll On,
My Lawd's Gwine't ive Mdis Wicked
Race,
Water-melon on the Vine,
No Hiding Place Down There,
Hush, Hush, Somebody's Callin' My
Name,
Old-time Religion.

Thelma Brown, "blues" singer, appears with the quartet.

SUMMER CAMP

Rancho Carmelo summer camp, for boys and girls of preparatory school age, opens today and continues for eight weeks under the direction of Mr. and Mrs. K. D. Mathiot. Campers are introduced to ranch life with a variety of sports for diversion. Tutoring in special subjects can be arranged if desired. The camp season will end with two weeks pack-trip to Yosemite.

EXHIBITS

William P. Silva is exhibiting at Del Monte Gallery from July fourth to August first. An extended notice of the exhibit will appear tomorrow.

Stanley Wood's exhibit of water-colors and drawings opens today in the Denny-Watrous Gallery.

WEDNESDAY, JULY 1, 1931

THE DAILY CARMELITE

OFFICIAL NEWSPAPER, CITY OF CARMEL-BY-THE-SEA

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A FIRST-NIGHT IN THE FOREST THEATER'S YOUTH

By DAVID EVANS, D.D., First Rector of All Saints, Carmel; now of Palo Alto.

Invited by The Daily Carmelite on the eve of another play in the Forest Theater to say a word or two about the Thespian occasion of the twenty-sixth of July, 1913, in the same sylvan setting in which it was my good fortune to take part, I rise, ladies and gentlemen, to reminisce. The play was Mary Austin's Indian drama, "Fire," in which the talented authoress, out of the legendary lore assimilated by her during her sojourning in the Californian desert among the Hopi Indians long years ago, constructed her story of the bringing of fire into the world by an Indian Prometheus, who filched it from the volcanic mountain top where it had fallen out of heaven, eluding the vigilance of a guardian wolf.

The leading part of Evina, the Fire-Bringer, was splendidly played by Herbert Heron, Carmel's present Mayor, and the role of the Guardian Wolf was taken by Opal Heron with fascination and grace. Other *dramatis personae* were George Sterling, brilliant California poet, as Atla, the Huter; William Greer Harrison, a Tribesman; Mrs. Charlotte Kellogg, as Evara; Dr. Gardner, of Stanford University, as Toomayah, the Chief; and the writer of this screed, David Evans, of Palo Alto, as Engar, an old man. Dorothy Stillman and Madeline Evans, as young maiden guardians of the Sacred Flame also deserve honorable mention.

Mrs. Austin herself was spending the summer in Carmel and the little company of actors enjoyed the stimulation of her inspiring presence and coaching at all the rehearsals.

(Carl Van Doren says that the degree M.A.E., Master of American Environment, should be invented and conferred on Mary Austin as "a great person who happens to be a woman.")

Was this subsequently staged at the Yosemite and on Mt. Tamalpais, and if Mr. Heron would interest himself for its

reproduction here next season, through his influence with Mrs. Austin, he would deserve well of his fellow townsmen and confer a boon on all lovers of good classic drama.

On that balmy July evening of 1913, in the large audience were a number of clerical gentlemen of the Episcopal variety, including the late Bishop Nichols, who had come to Carmel for the dedication, on the following day, of All Saints Church. Among some kindly words spoken to me after the play was the ambiguous compliment of the good Bishop, who, with characteristic humor, said to the then Rector of All Saints Church, Palo Alto, "Evans, I'm not sure you haven't missed your vocation."

THE DANCE

(First of a series of articles by MARY PISCITELLI, of the School of Dancing and Piano.)

Not one of the great schools of dancing, though each is complete within its range, can give by itself all the training necessary to produce a first-rate dancer. The reason for this is obvious. Each school stresses certain things and slight others. It is the nature of any institution. But I think it is particularly true of the dance, since the various schools are the results of distinct revolutions.

What is the person who wishes to become a dancer to do? In what school or schools should he train? Since not one is complete in itself, he should study in various ones at different periods of his development.

Now, the great schools of dancing today

THE DAILY CARMELITE

beginning with the oldest are, the Ballet, school of Isadora Duncan, the Dalcroze School of Eurhythmics and the Modern German Dance. Each school has its numerous, passionate disciples. This is right enough. For each has given much that is admirable. But for the one who wishes to make dancing his profession, his art, he must first take from all and then from all throw away. As in every art so in the dance there comes first a period of severe training, absorption, and then with development of self, simplification.

In following articles I shall make some observations based on my experiences in the theatre and the various schools in Europe. I shall tell something about each of them, what each has to offer and how and why their methods and ideals differ.

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FRIDAY **J 3**
SATURDAY **L 4**
SUNDAY **Y 5**

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BROSA

from page one

as commanding that respect which devotion to an ideal receives, and which arouses within its hearers an atmosphere of receptivity relatively upon a high plane.

Starting with the Mozart "Hunting Quartet"—so-called because of its lively horn and pastoral feeling—the first movement, *allegro vivace assai*, sounded somewhat perfunctory in delivery, but by the time the minuetto was well on its way *rappoport* had been established within the circle and with the *adagio* and concluding *allegro assai* nuances became spontaneously expressive and convincing.

In 1773 Mozart fell under the influence of Haydn and greatly added to the development of contrapuntal quartet writing. In 1781 he again wrote in quartet form—a series of six—which he dedicated to Haydn as the "fruit of prolonged and laborious toil." These six are considered the greatest examples of their kind and the one in B flat given last night is the fourth of this group.

(Further comment on the Mozart number and a review of the Brahms and Malipiero will appear in a later issue.)

GRASS FIRE

The fire department yesterday extinguished a grass fire near Second and Lincoln.

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DOCTOR"**

by ELLIOTT DURHAM

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**FOREST
THEATER**

JULY 1 - 2 - 3 - 4

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